

THE AMERICAN ARCHITECT

VOLUME CIII.

WEDNESDAY, JUNE 11, 1913

NUMBER 1955



HOUSE IN SCARSDALE, NEW YORK
MR. F. R. HAMMOND, ARCHITECT

CONSISTENT BRICKWORK. PART V

By GEORGE J. JERVIS

CHIMNEYS



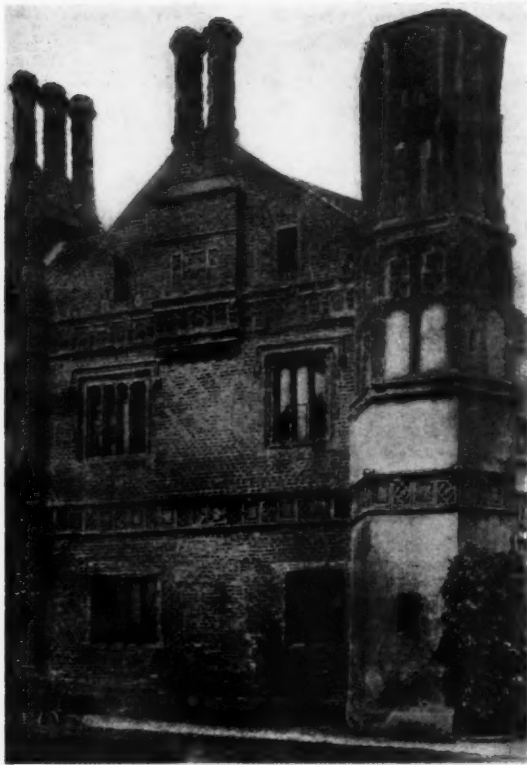
THE fact that the chimney is, in more senses of the word than one, the finish to the average house, makes it a matter of considerable speculation as to why so little individuality is as a rule displayed in its architectural fashioning.

This applies more particularly to the brick chimney, as it undoubtedly offers greater possibilities for design than does any other

building material, owing to not only the adaptability of its size of unit, but also its almost unlimited range of color.

Naturally, any particular efforts at chimney decoration in connection with the average city house of ordinary design would be a waste of both time and energy; but in the case of the country house and in buildings where a particular style of decoration is aimed at, there seems to be no reason why that particular portion of masonry which surmounts the entire structure should

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GREAT SNORING PARSONAGE, NORFOLK, ENGLAND
ERECTED LATE IN FIFTEENTH OR EARLY IN
SIXTEENTH CENTURY

have the scantiest attention paid to its details of decoration.

The chimney in the Italian school of architecture has decidedly a characteristic of its own; while in both England and Holland, we find excellent examples of artistically decorated chimneys.

There is an almost majestic touch to the appearance of the tall chimneys of an old English Manor house, and, in many cases, the first view one obtains of an ancient hall is that of the old brick chimneys rising above the trees of the beautiful park in which the old house stands.

The idea of comfort conveyed to us by the appearance of a good chimney is well illustrated through the lines of a certain poem which reads,—

*"Look to the towered chimneys which should be
The Wind pipes of good hospitalité"*

and it is true that the blue grey smoke winding upward from the chimneys of a country house almost unconsciously affects

the observer with a sense of the warmth and comfort therein.

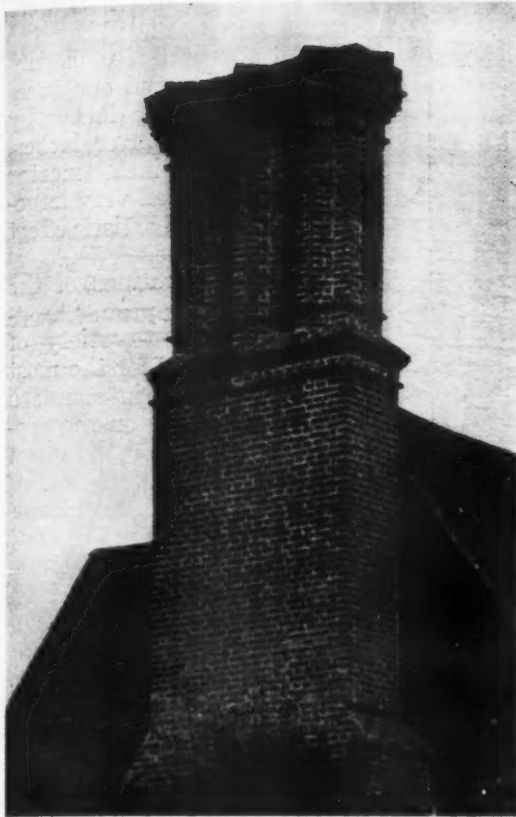
Naturally, there is more scope for decorative treatment in the case of the outside chimney, which as a rule stands clear of the house wall, than is possible with the inside chimney where the shaft appears through the roof; but even in the latter case, there is plenty of opportunity for thoughtful decorative treatment.

An excellent example of the latter may be noted in the chimneys of the Chateau de Blois, which are absolutely in harmony with the charming architectural style of the building, proving the value of that strict attention to detail which old time architects bestowed upon their designs.

The Dutch chimney with its "crow stepped" parapets is familiar to us all,



CHIMNEY (Tudor Style), ETON COLLEGE, WINDSOR
ERECTED IN SIXTEENTH CENTURY



CHIMNEY STACK, GODDARD'S GREEN, ENGLAND

having many prototypes in this country; but, in most, if not all cases, the actual "crow step" is conspicuous by its absence, and in most of the old sixteenth century houses of Dutch type in Holland and England, the stress of time and weather have loosened the particular tiles which formed the caps of the "crow step" so that, to-day, only the flat steps of the parapets remain.

In England we very naturally find the most decorative chimneys in such public buildings as Eton College and such country houses as East Barsham Manor, Great Snoring Parsonage, etc., for here were cases where the builders could well afford the outlay of expense necessary for their construction; but we also find that in many of the small and almost insignificant country cottages, particularly in the south of England and on the East Coast, dating from the sixteenth century, that, although not constructed of either rubbed or moulded brick, yet by the thoughtful treatment and

arrangement of the standard sized brick, furnish us with examples of chimney treatment which might well be used to-day as a model of form and construction.

On examination, we find that the picturesque appearance of these simply con-

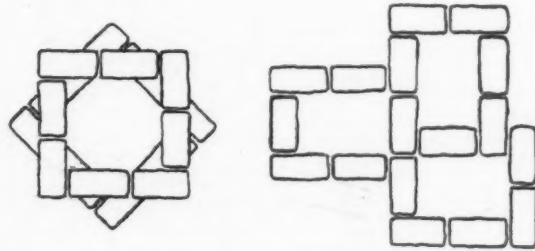


FIG. 1.—DETAILS—OLD ENGLISH CHIMNEYS

structed chimneys is due to the skillful arrangement of the flues, the exterior of which present a number of angles and, therefore, a large variety of light and shade.

Fig. 1 shows a sketch plan of one of a few types of old Surrey chimneys as an illustration of the above.

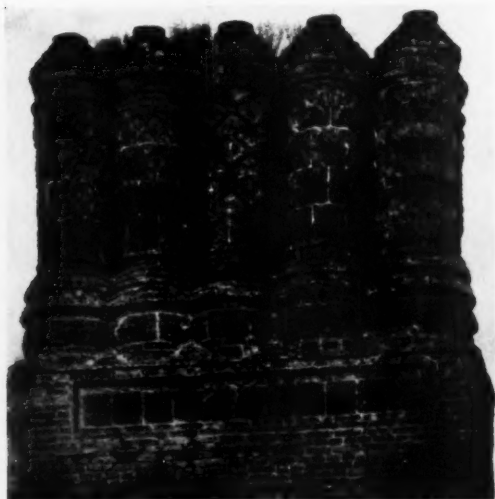


XVII CENTURY CHIMNEYS IN AN OLD HOUSE IN SHROPSHIRE, ENGLAND



SHIPLAKE COURT, HENLEY-ON-THAMES, ENGLAND
MESSRS. GEORGE & PITE, ARCHITECTS

Another artistic effect, and one which avoids necessity of a gutter below the chimney ridge, is where the ridge does not butt against the chimney block; but instead,



CHIMNEY STACK, EAST BARSHAM MANOR, ENGLAND

one side of the roof is prolonged above the ridge to meet it.

One feature in regard to these old time chimneys is particularly worthy of notice; namely, the mortar joints which give so much character to the brickwork. The average joints were one-half inch and as

the old English bricks were longer and thinner than the present standard size, usually averaging nine and one-quarter inches by two inches by four and one-quarter inches, these one-half-inch mortar joints contributed very largely to the general artistic effect of the brick face.

In the illustrations of the houses at Nunupton, Shropshire, we find a variety of chimney designs for the most part carried out in standard size brick relying on the projecting courses for the effect of light and shade.

Several of the illustrations of modern chimneys show individuality in their design; especially the Italian chimneys on the residence at Chi-

cago and the chimneys at Shiplake Court, a modern English residence in Tudor style.

With particular reference to the country house, the building itself may be a triumph of architecture, the location may be ideal; but it is the smoke curling from the chimneys which stamps upon the mind of the observer the fact that it is not only a residence, but a home.



A HOUSE AT CHICAGO UNIVERSITY

THE CURRENT ARCHITECTURAL PRESS

THE *International Studio* for May has an article describing and illustrating the Garden City of Frohnau, a new colony of country houses to the north of Berlin. The land in this settlement has been laid out on the most liberal scale and it would seem that existing natural features that would lend dignity and beauty to the plan have been carefully conserved. The very rapid progress being made in Germany along lines of town planning and the obvious advantages to be derived appear to have caused a general awakening. In Germany there seems to be a

(FROM THE ARCHITECTURAL RECORD)



INTERIOR OF A COUNTRY HOUSE
MR. ALBERT JOSEPH BODKER, ARCHITECT

laudable disposition to assimilate every good idea regardless of the country of its origin. We can therefore trace in some of the Gardens illustrated in this informing article, suggestions of both English and French motives. These have been adopted with well-considered conservatism. The results appear to be most satisfactory.

A further article in this issue is one which describes and illustrates a house in the high hills near Portland, Oregon. The architect, Mr. Ernst Kroner, has gone to the Black Forest country in Germany for the inspiration of his design, and with such modifications, judiciously applied, as would adapt the style to its environment appears to have evolved a picturesque and interesting building.

The Review of Current Art, usual in this publication, is a résumé of the best in this

(FROM THE ARCHITECTURAL RECORD)



HOUSE AT HARTSDALE, N. Y.
MR. ALBERT JOSEPH BODKER, ARCHITECT

country and abroad and affords opportunity to keep abreast with what is being accomplished in painting, sculpture and the art of the craftsman.

The Architectural Record for May prints as a leader an article on "Some Recent Work by Mr. Albert Joseph Bodker, Architect," written by Mr. C. Matlack Price.

The illustrations appear to have been selected with a view to showing Mr. Bodker's versatility, as they range from the unpretentious low cost country house

(FROM THE INTERNATIONAL STUDIO)



THE MERMAID PASSAGE, RYE, ENGLAND
PENCIL SKETCH BY P. NOEL BOXER

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through the gamut of a general practice to the larger type of New York City apartments. Mr. Bodker's work is quite worthy of the prominence given it, but the technical reader would, we believe, have been better served by a more generous showing

(FROM *THE BRICKBUILDER*)



CLEVELAND SCHOOL, NEWARK, N. J.
MR. ERNEST F. GUILBERT, ARCHITECT

of floor plans. As presented, the pictorial side of the work is accented to the exclusion of all else.

Mrs. Grace Norton Rosé contributes an article on "The Past Century Charm of New Bedford." The illustrations are repro-

(FROM *THE INTERNATIONAL STUDIO*)



BLACK FOREST HOUSE, COUNCIL CREST, OREGON

ductions of pencil drawings by Jack Manley Rosé.

Mr. Charles L. Hubbard discusses the question of Heat and Ventilation in a thoroughly satisfactory way, and equally satisfactory is the continuation of Mr. Godinez's series on "Artificial Lighting."

Other articles will be found listed in the general index.

The leading article in *The Brickbuilder* for April is a comparison between German and American hospital construction, written by Dr. John N. E. Brown, Superintendent of the Detroit General Hospital and Secretary of the American Hospital Association. Any expression of opinion on the part of a man so eminently qualified to critically review the subject under discussion is entitled to respectful consideration. The argument of the author leads to the conclusion that in the general design, construction and administration of hospitals, we have something to learn from Germany.

(FROM *THE BRICKBUILDER*)



WEST HUDSON COUNTY TRUST CO., HARRISON, N. J.
MESSRS. CROW, LEWIS & WICKENHOEFER, ARCHITECTS

Mr. Abramson's series on the "Planning of Y. M. C. A. Buildings," is continued in this issue and treat more particularly of Dormitories. The series by Mr. Charles L. Hubbard is also continued. Mr. Hubbard very instructively writes on Details and Designs of Power Plants for Isolated Plants and Small Groups.

The illustrations comprise a number of well-selected examples of recently completed brick buildings, probably the most important being the Cleveland School at Newark, N. J., Mr. Ernest F. Guilbert, Architect. The West Hudson County Trust Co. Building by Crow, Lewis and Wickenhoefer also deserves mention. Other subjects illustrated will be found in our index

(Continued on page 268)

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UNSATISFACTORY OPERATION OF VARIOUS CITY DEPARTMENTS HAVING JURISDICTION OVER BUILDING OPERATIONS

IN all probability, the time when building laws and ordinances affecting the construction of buildings in cities will be enforced with absolute impartiality will arrive with the millennium, and cannot in the nature of things be reasonably expected much in advance of the "reign of righteousness," and yet the hopelessness of obtaining perfection of operation within the near future should not prevent every legitimate effort being put forth designed to reduce to a minimum what appear to be discriminatory acts on the part of city employees. Of course, it is realized that there are cases of "only fancied" favoritism, and probably these constitute the majority of those that attract attention, and yet there are others regarding the unfairness of which there appears to be no shadow of doubt. For example—when one applicant has received a permit for, or in any event has been allowed to construct certain features in connection with a building denied another by the same administration, that circumstance does not seem to leave room for question concerning the fact of favoritism existing nor does it tend to increase respect, even in the mind of the one favored,

for the rulings and decisions of city departments in general. The situation becomes particularly distressing however to the architect who has had his application for a certain feature denied and who afterward observes identical features being incorporated in buildings about the city, or perhaps even in the same block upon which his building is being erected.

Probably just such instances are not unheard of in the majority of cities, and the difficulty in fixing responsibility for them or securing appropriate action after it has been determined, is the cause for their continuance.

A particularly aggravating case occurring in New York City has been recently brought to our attention. An architect made application in the regular way for certain features of a building for which he had drawn plans, but was unable to secure a permit for them on account of a new ruling of the department having jurisdiction or possibly the more stringent enforcement of an old one that had been more or less a dead-letter for a number of years. He submitted to what seemed to be the inevitable and completed his building in accordance with the requirements as interpreted to him by city employees. Within a year of the completion of his building, he discovered that the owner or tenant, through the employment of means apparently more effective than those adopted by his architect, had secured the very features originally desired.

Under the circumstances, it is not difficult to understand the attitude of mind of many architects, and owners, for that matter, toward the conduct of the city's business through its various departments. Undoubtedly, the fault lies neither with the heads of these departments or with their chief assistants, but rather with men occupying subordinate positions who by their acts demonstrate their unfitness to serve the city in any capacity. And this unfitness is probably more than suspected in many instances by those in charge, but restrictions of various kinds make it practically impossible for the responsible heads of city departments to dispense with the services of employees without actual legal proof of incompetency or dishonesty. Such proof is invariably difficult to obtain and

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sometimes impossible, without the co-operation of those outside of the department in question. If architects would accept it as a part of their duty to report to those in authority every instance which came to their notice of favoritism or an attempt to bestow or withhold privileges, except in strict accordance with the interpretation of the ordinances by the heads of depart-

ments, it would seem that the conditions complained of might be to a very large extent corrected. Only by the earnest co-operation and assistance of those coming in business contact with the various city departments can they be improved to the point of efficiency and integrity usually demanded of the employees of a private corporation.

THE CURRENT ARCHITECTURAL PRESS

(Continued from page 266)

to the Current Architectural Press on another page.

An interesting article in this issue relating to the development of specific localities describes two groups of houses built for a Boston Company by Messrs. Kilham & Hopkins, Architects.

The principal subject illustrated in the May issue of *Architecture* is the already much exploited State Education Building, at Albany, New York, Messrs. Palmer, Hornbostel & Jones, Architects. The presentation is entirely by means of photographic reproductions, no plans or working drawings being shown.

Some interesting views of the New York office of Messrs. Cram, Goodhue & Ferguson, Architects, Mr. Guy Lowell's prize-winning designs for the New York County Court House, also the competitive designs of the Albany County Court House and an interesting hospital building at Port Chester, N. Y., Messrs. Griffin & Wynkoop, Architects, are other subjects illustrated in this issue.

The text is limited to a brief description of three of the subjects illustrated.

The disappointed and disgruntled point of view, usually attributed to garrulous old age, would seem to have found expression in the leading editorial in *The Western Architect* for May. We refrain from specific

reference, reiterating the comment made at the outset that no good purpose is served by the publication of editorial expressions that foster sectional jealousies and revive controversies, which, if they ever existed, have long since been forgotten by men of broad intelligence.

It might be observed, however, that an attempt to befog the main issue by the introduction of irrelevant and inaccurate matter is generally considered tacit acknowledgment of weakness, and when such matter is of a personal character, as in the present instance, it represents the lowest form of argumentative discussion.

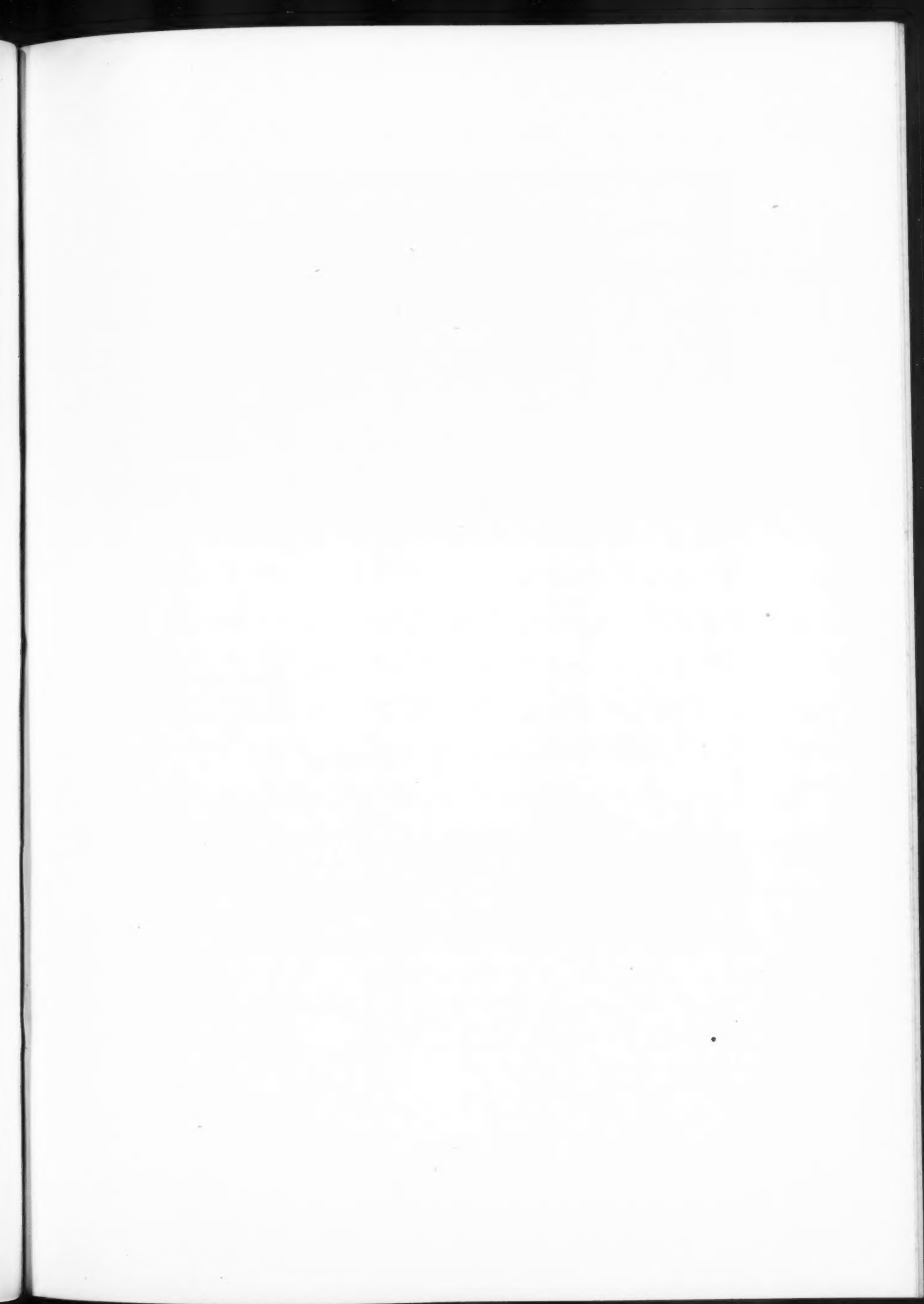
The leading article in this issue is on the "Relationship of Decorator, Architect and Client." The author is of belief that there is a dearth of artistic talent in the decorative profession which results in the loading of interiors with objects that do not meet the approval of architects and would not be tolerated if they had a voice in the matter. The balance of the text is devoted to description of the various subjects illustrated, the most interesting of which are probably the Y. M. C. A. building in Cleveland by Hubbell & Benis, Architects, an unusually well designed and pleasing brick structure, and the Medinah Temple in Chicago by Huehl & Schmid, in which an unique form of Flemish bond worked out with a special size of brick is employed. The design is suggestive of Arabian tradition throughout. Other subjects illustrated will be found in the usual index to the Current Architectural Press in the United States.





HOSPITAL BUILDING FOR GEORGIA SCHOOL OF TECHNOLOGY
ATLANTA, GA.

MR. FRANCIS PALMER SMITH, ARCHITECT

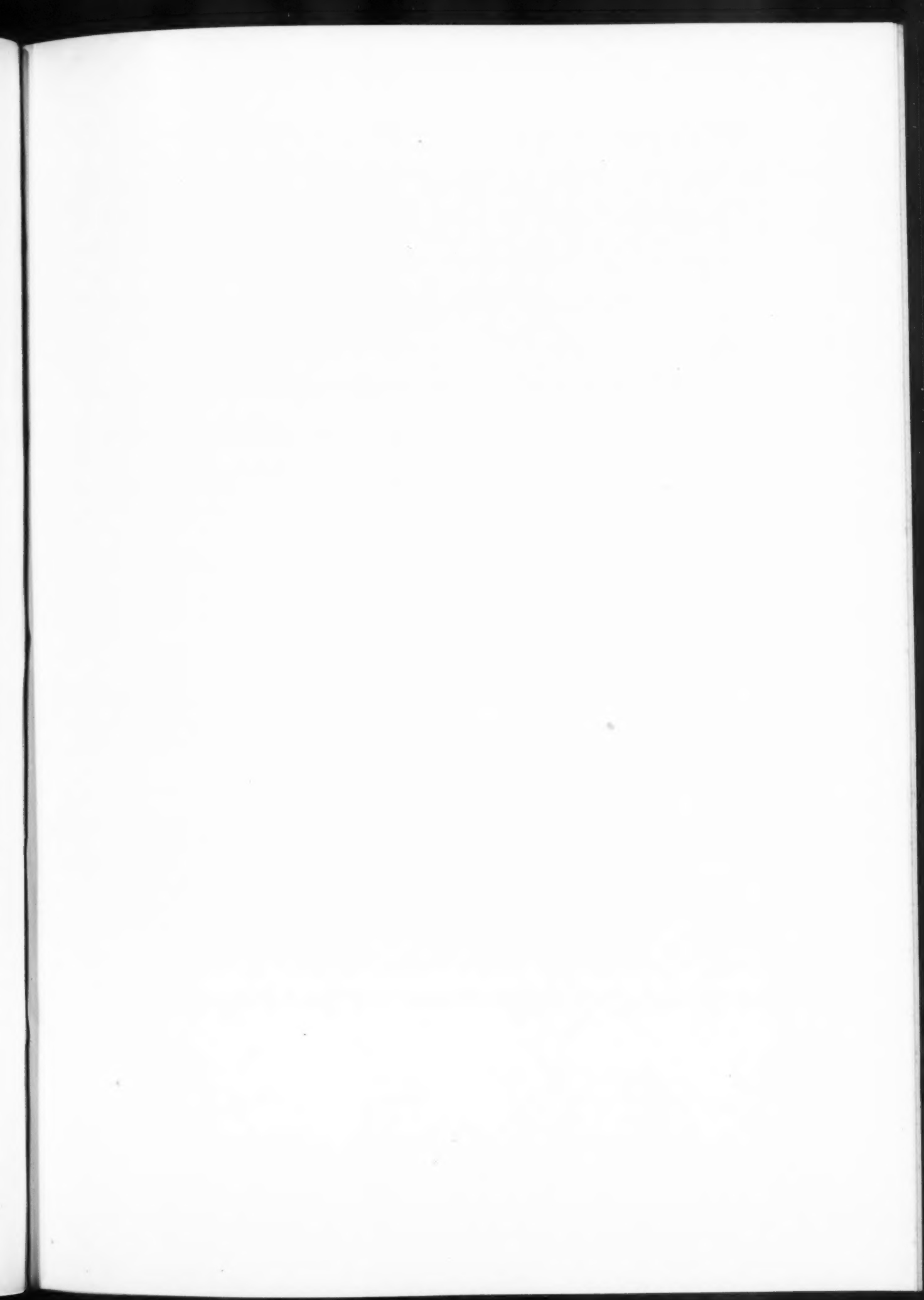


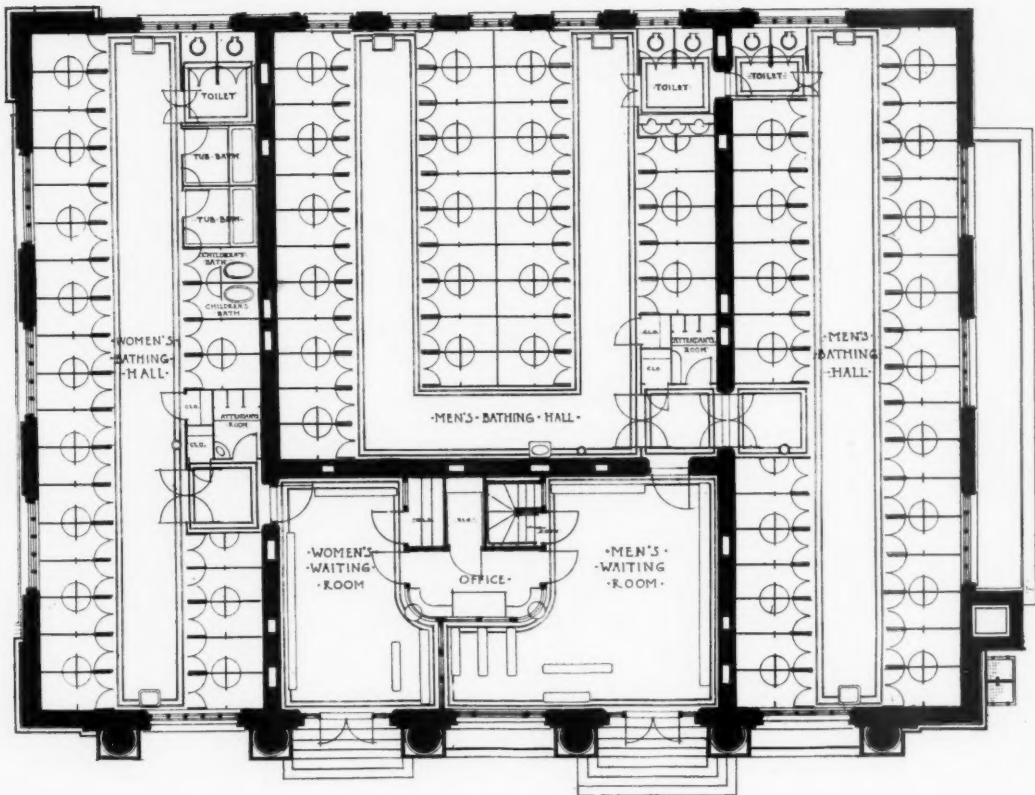


DETAIL OF MAIN ENTRANCE

HOSPITAL BUILDING, GEORGIA SCHOOL OF TECHNOLOGY
ATLANTA, GA.

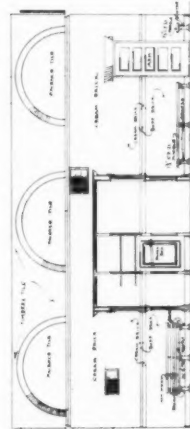
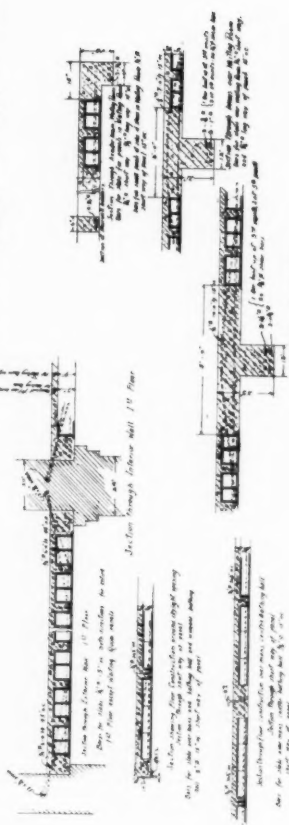
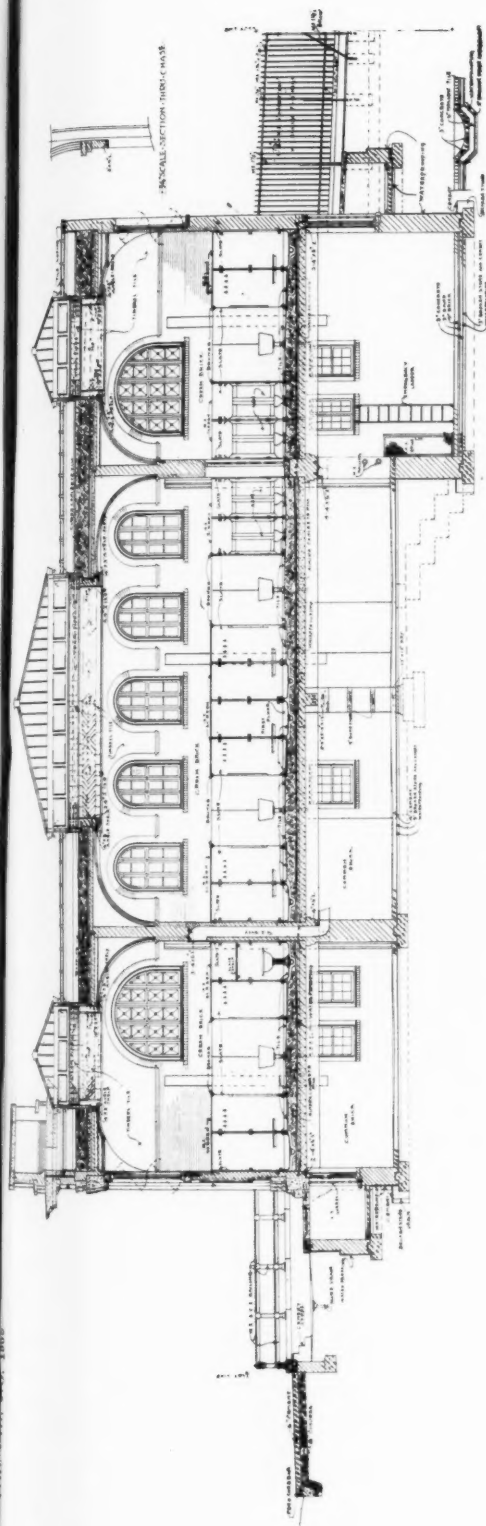
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PUBLIC BATH, CITY OF NEWARK, N. J.

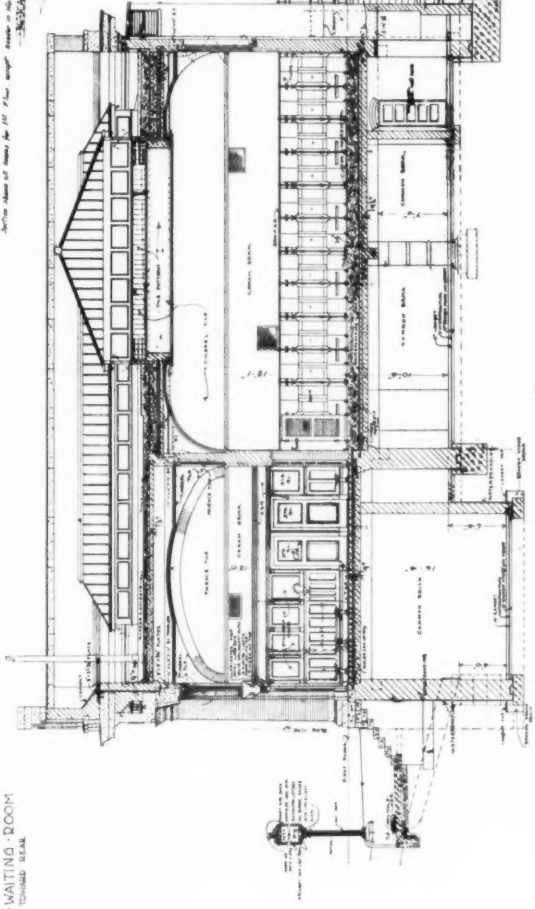
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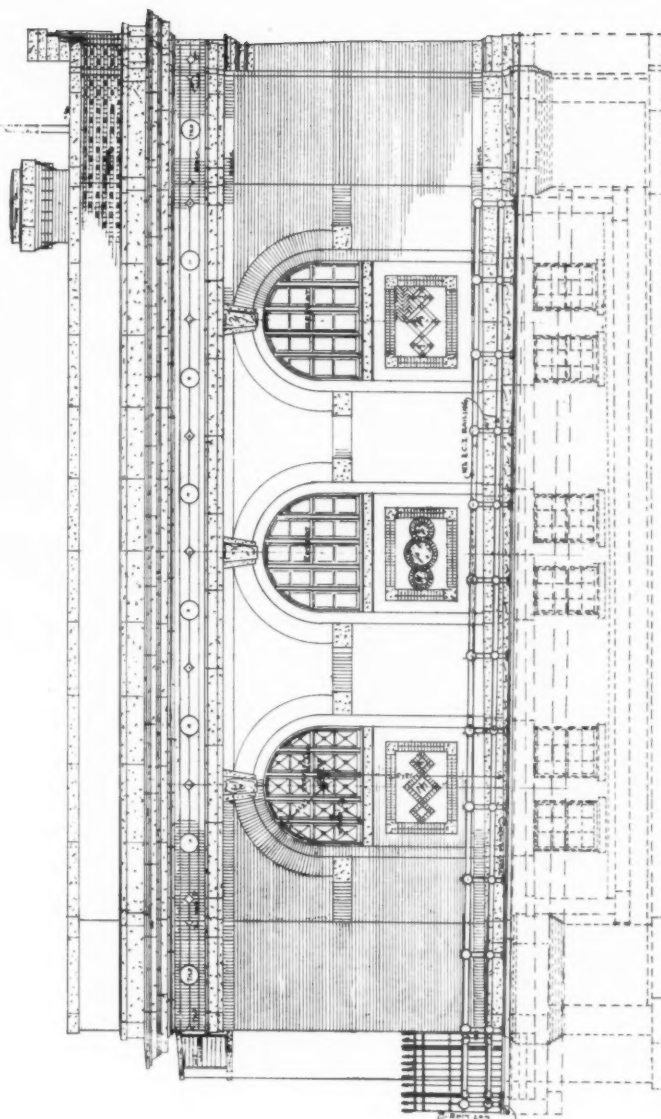
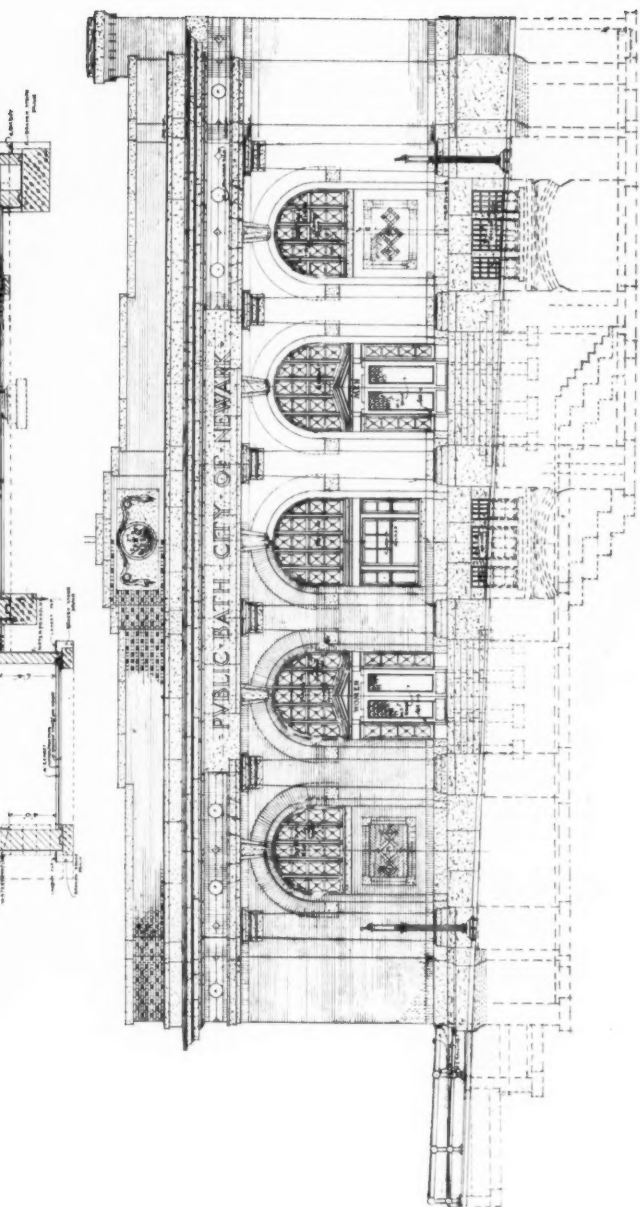


SECTIONAL SECTIONS SHOWING FLOOR CONSTRUCTION

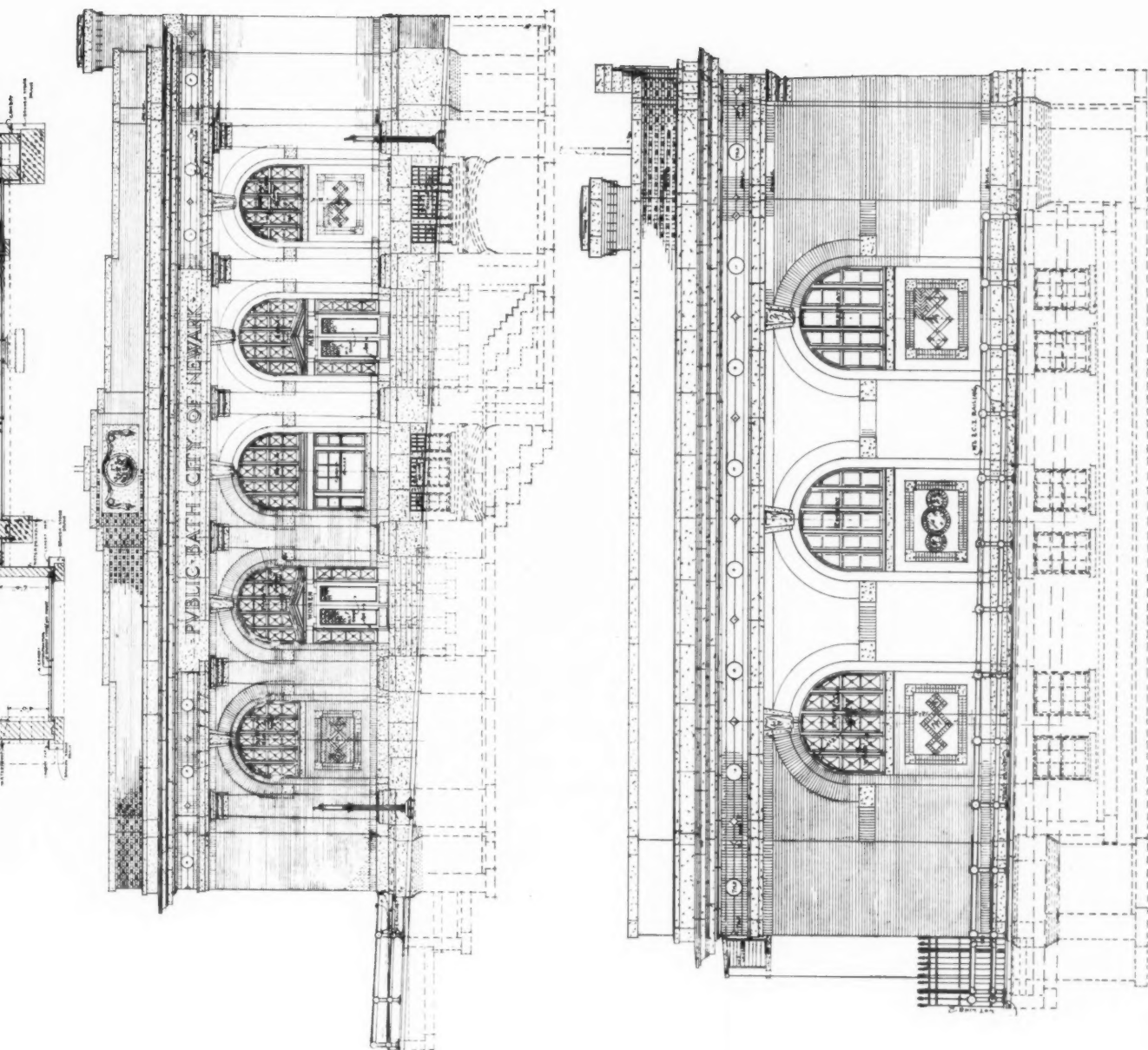
FLOOR - LOBBY

FLOOR	THICKNESS	CONCRETE	FINISH
1ST FLOOR	12"	CONCRETE	PAVING
2ND FLOOR	12"	CONCRETE	PAVING
3RD FLOOR	12"	CONCRETE	PAVING
4TH FLOOR	12"	CONCRETE	PAVING
5TH FLOOR	12"	CONCRETE	PAVING
6TH FLOOR	12"	CONCRETE	PAVING
7TH FLOOR	12"	CONCRETE	PAVING
8TH FLOOR	12"	CONCRETE	PAVING
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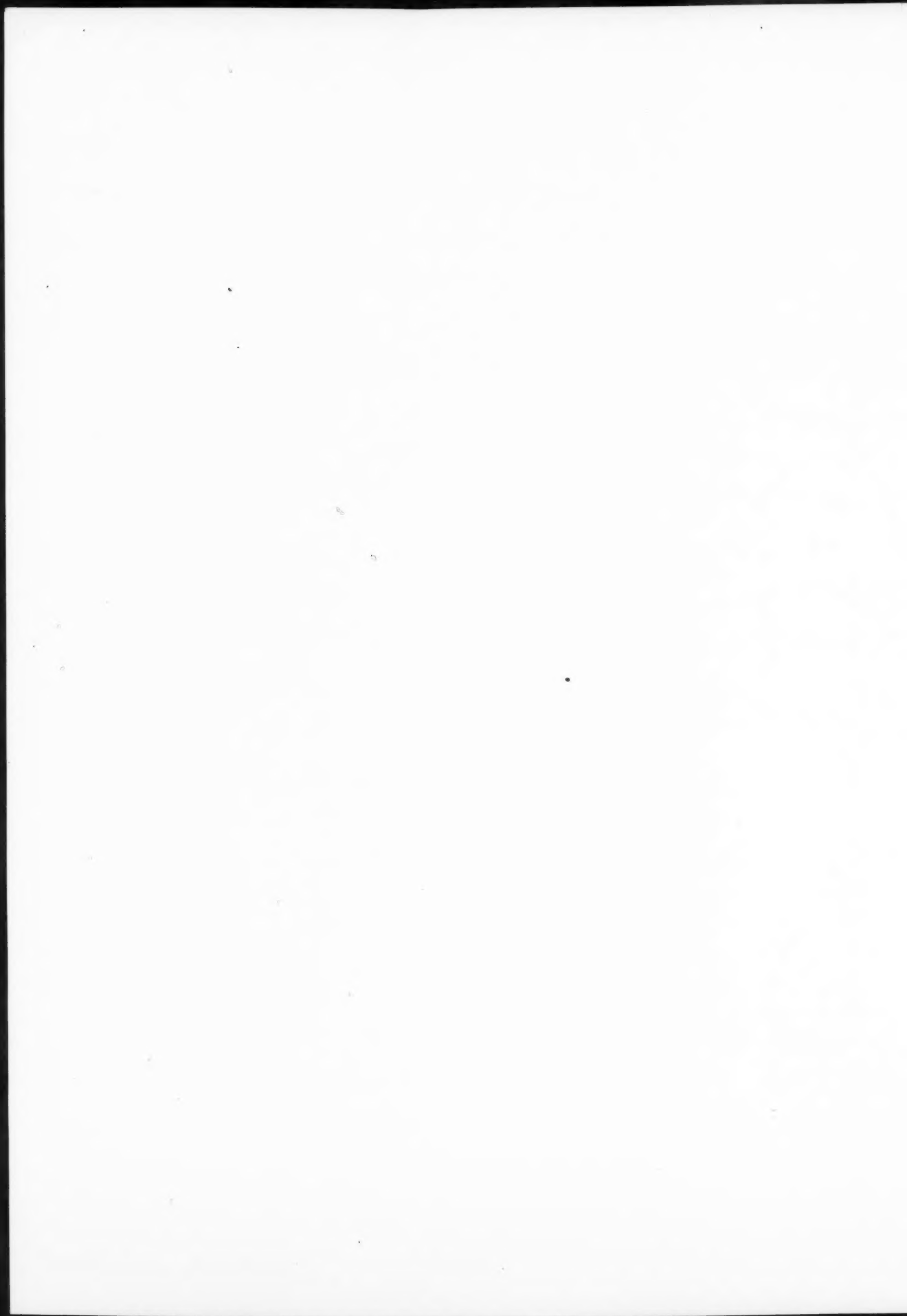


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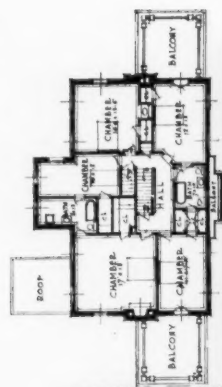
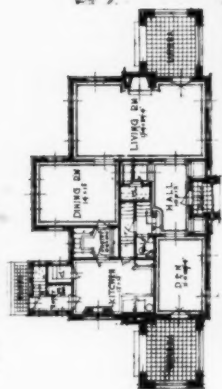


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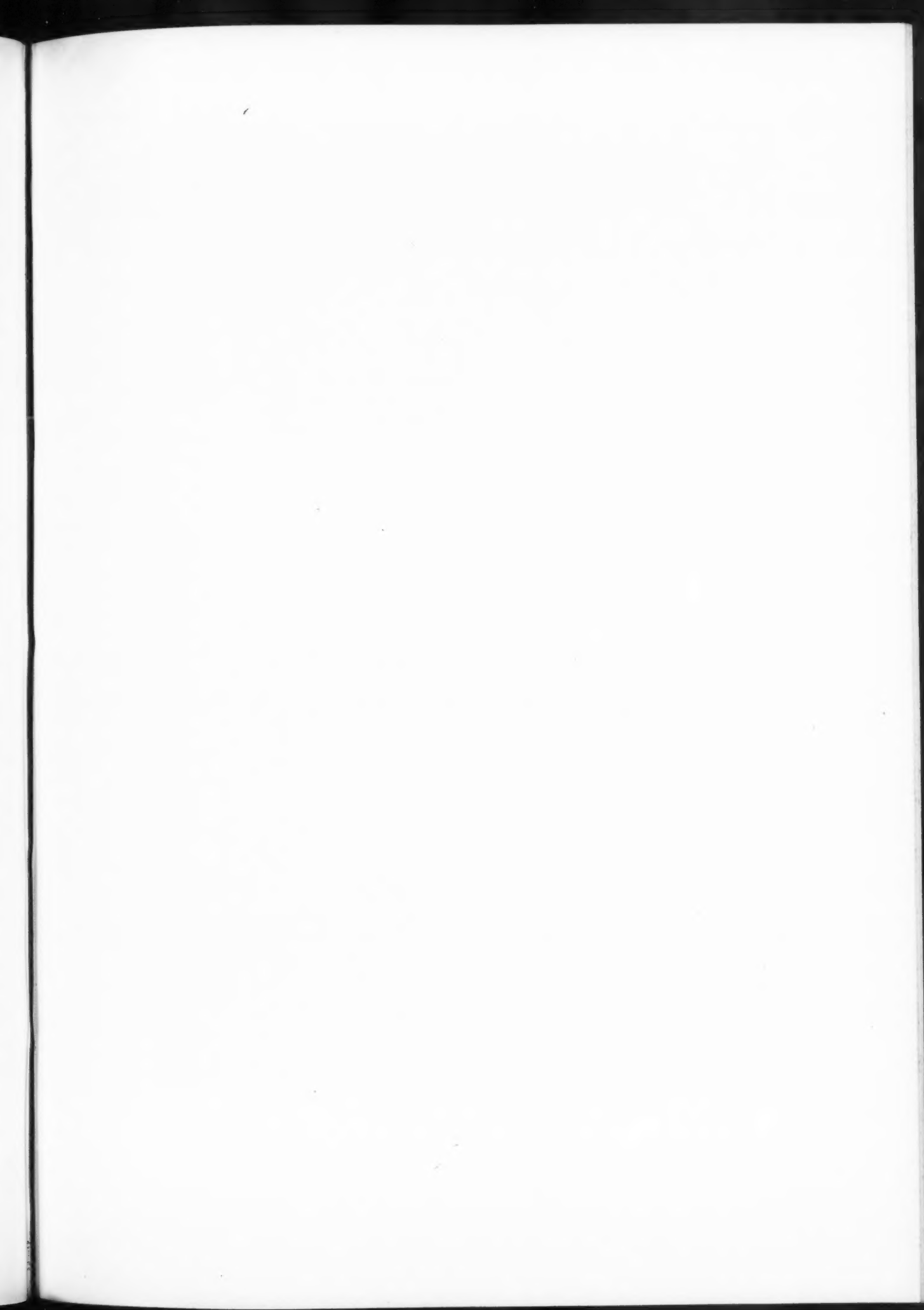






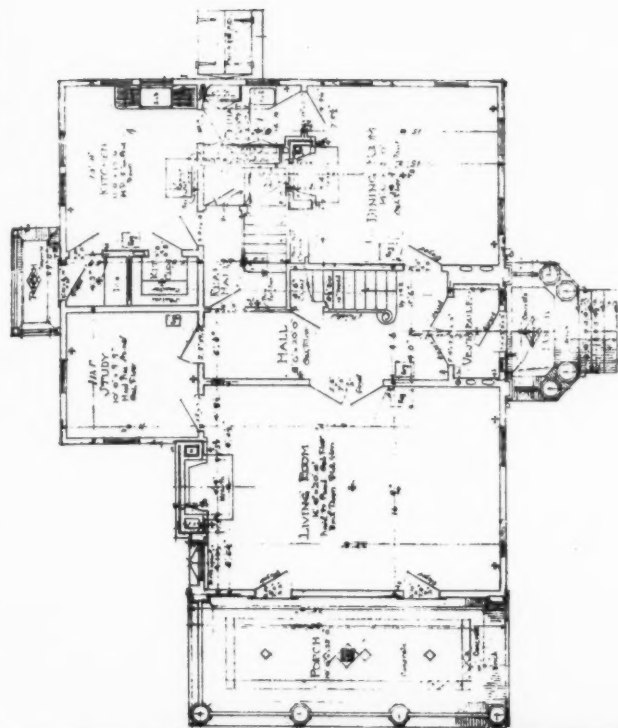


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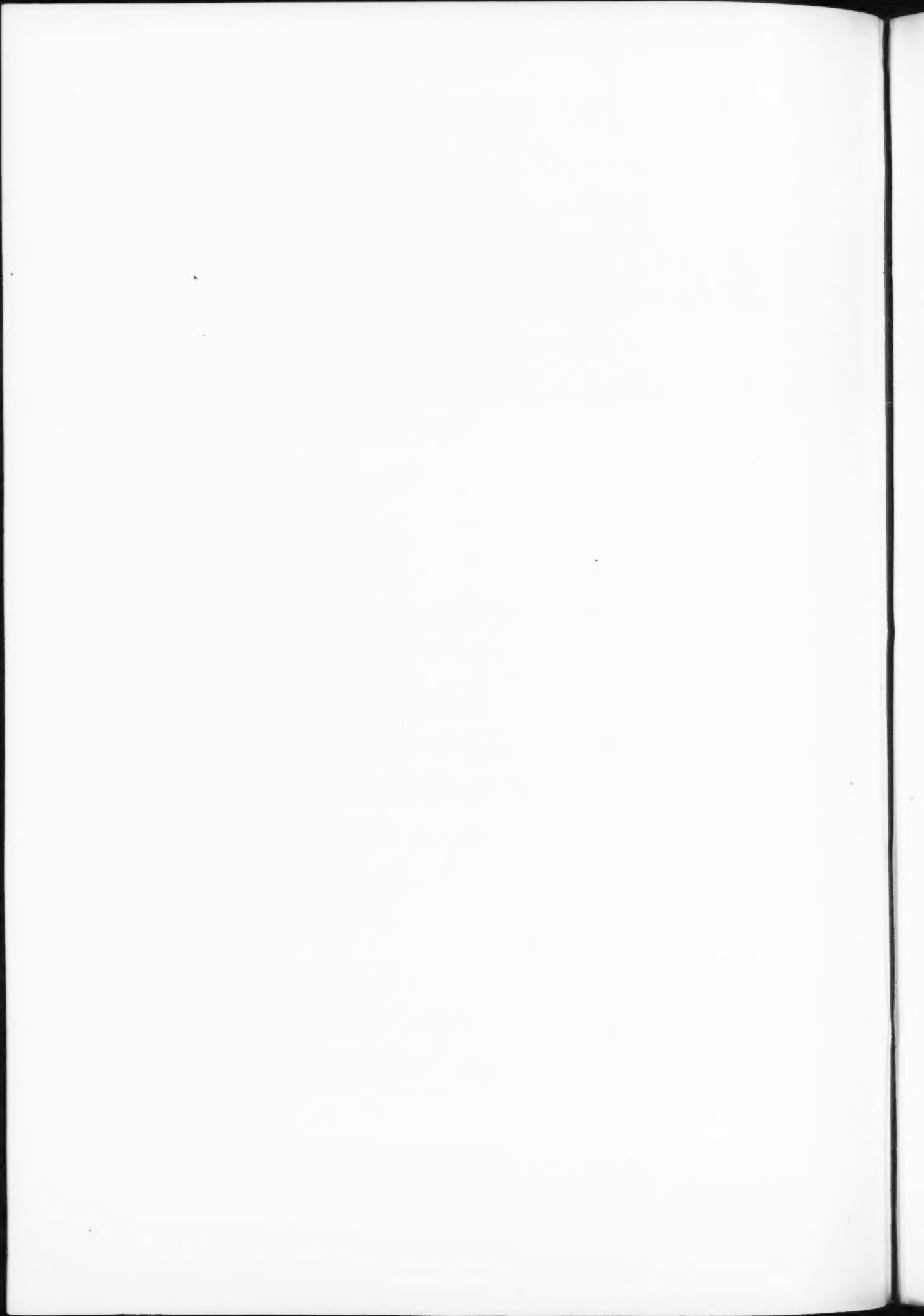


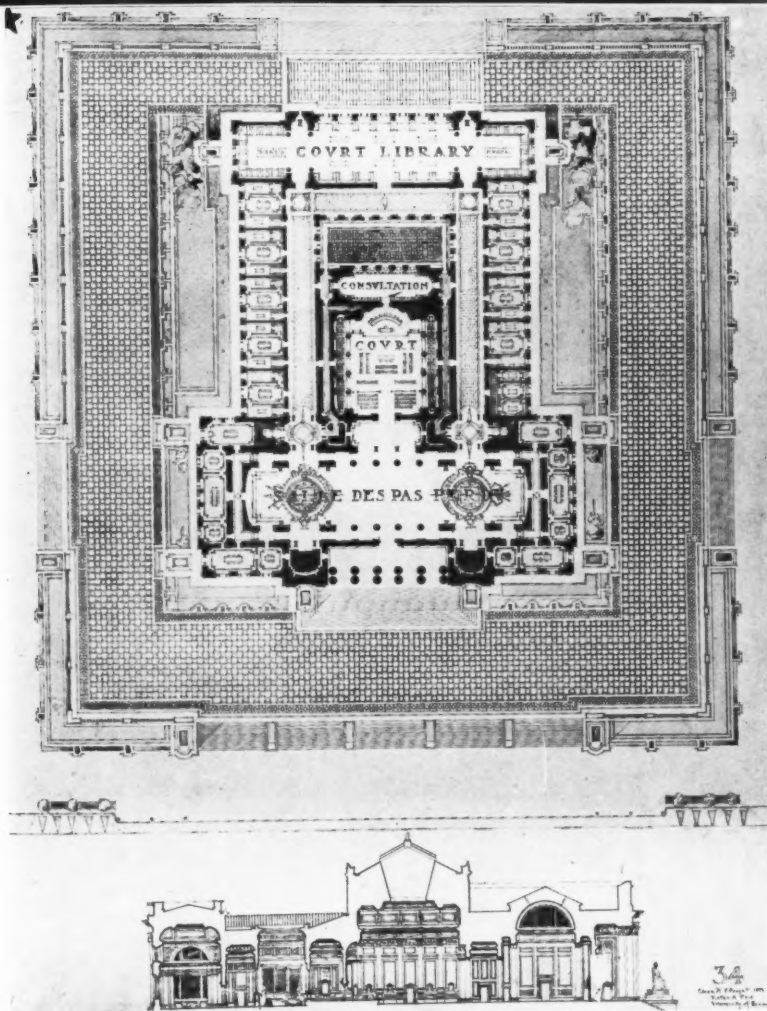
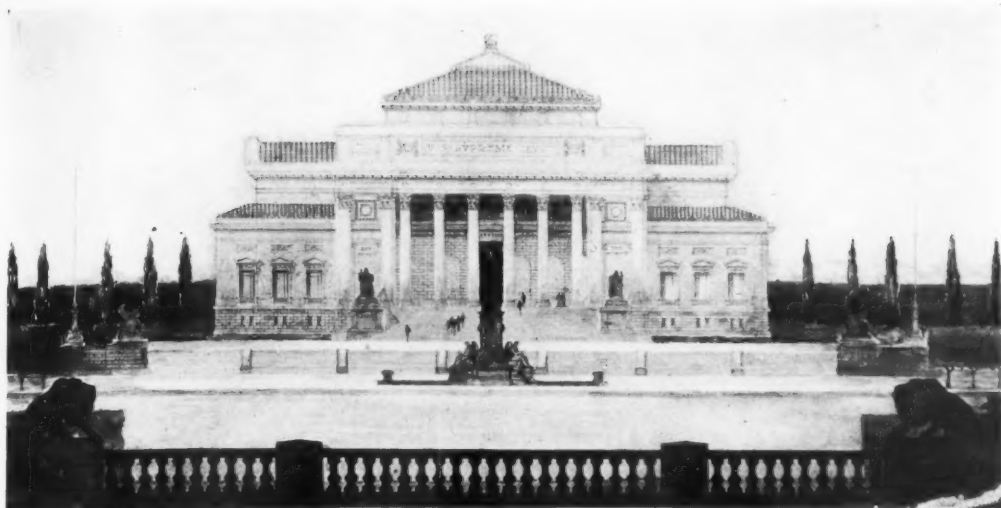
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MR. FRANK CHOUTEAU BROWN, ARCHITECT



HOUSE OF WHEATON KITTREDGE, ESQ.
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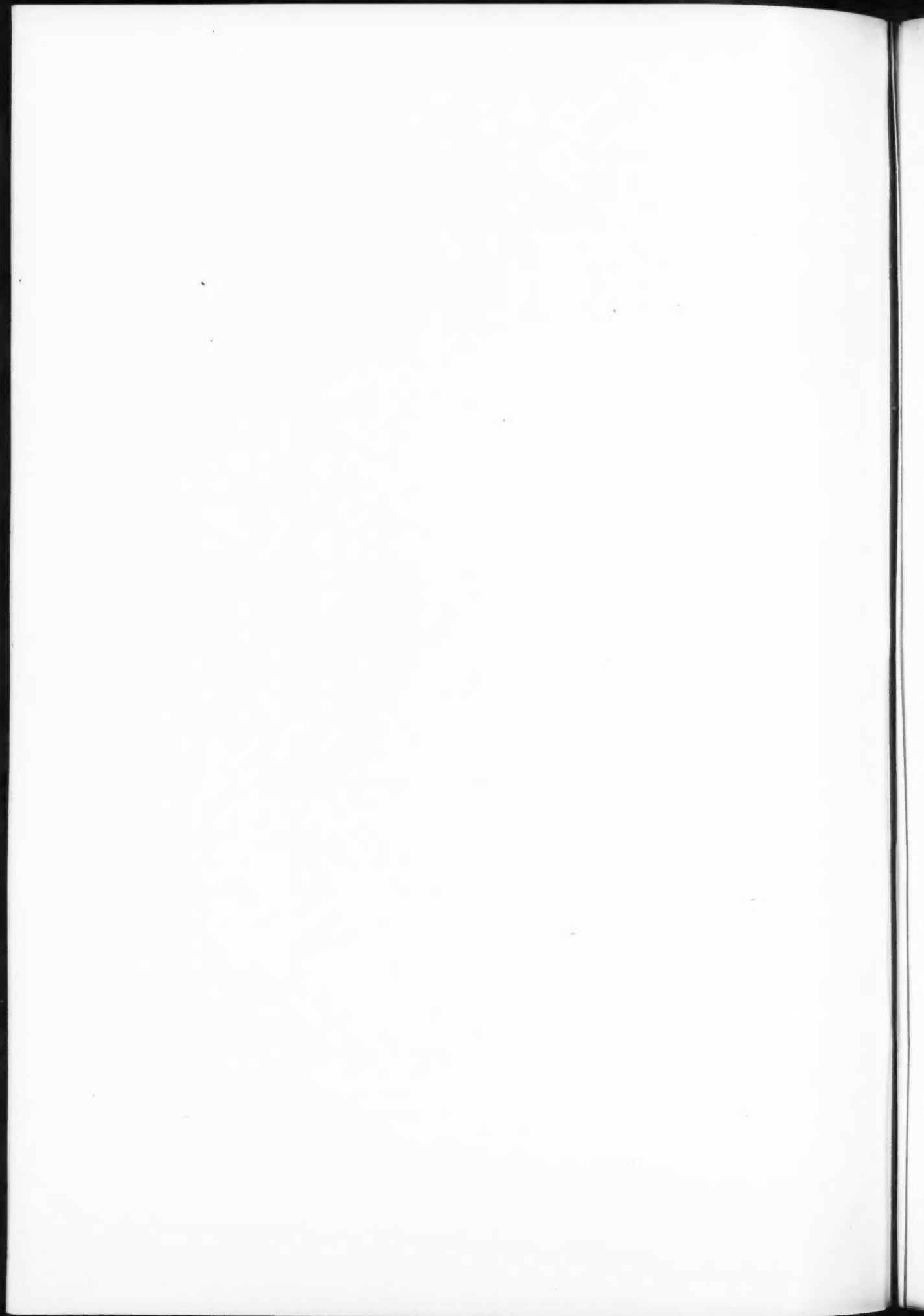
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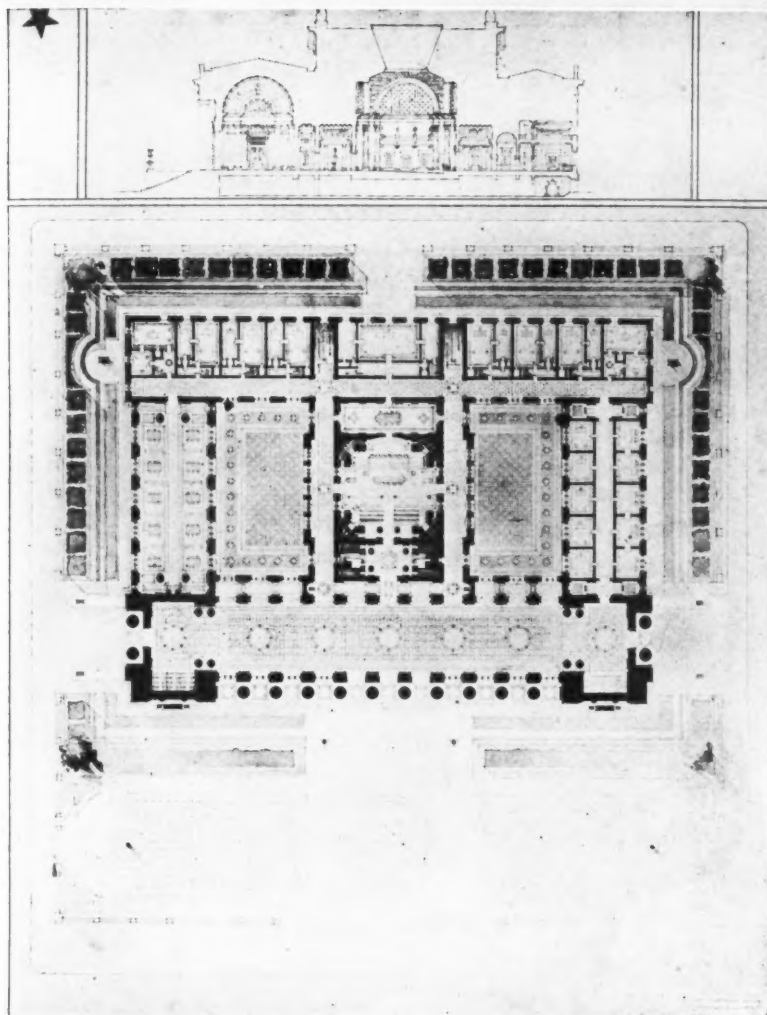
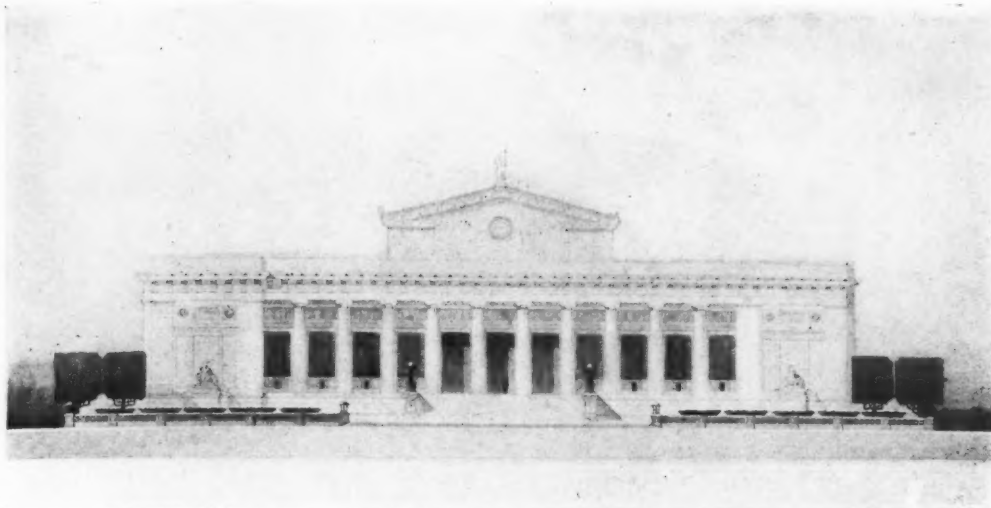
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CLASS "A"—V PROJET (PROBLEM IN DESIGN)

BUILDING FOR THE SUPREME COURT OF THE UNITED STATES

STUDENT WORK SOCIETY OF BEAUX-ARTS ARCHITECTS





SECOND MEDAL

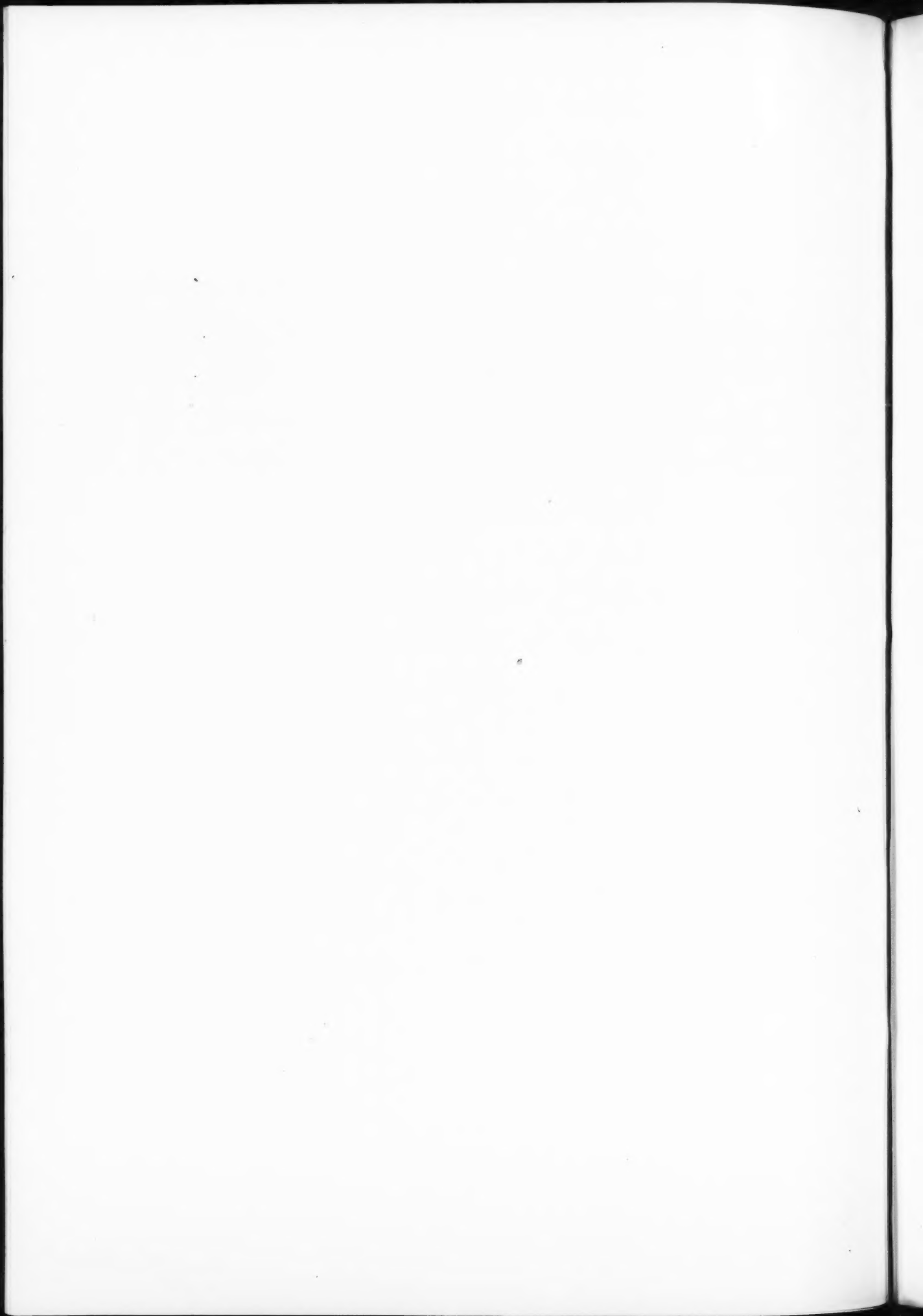
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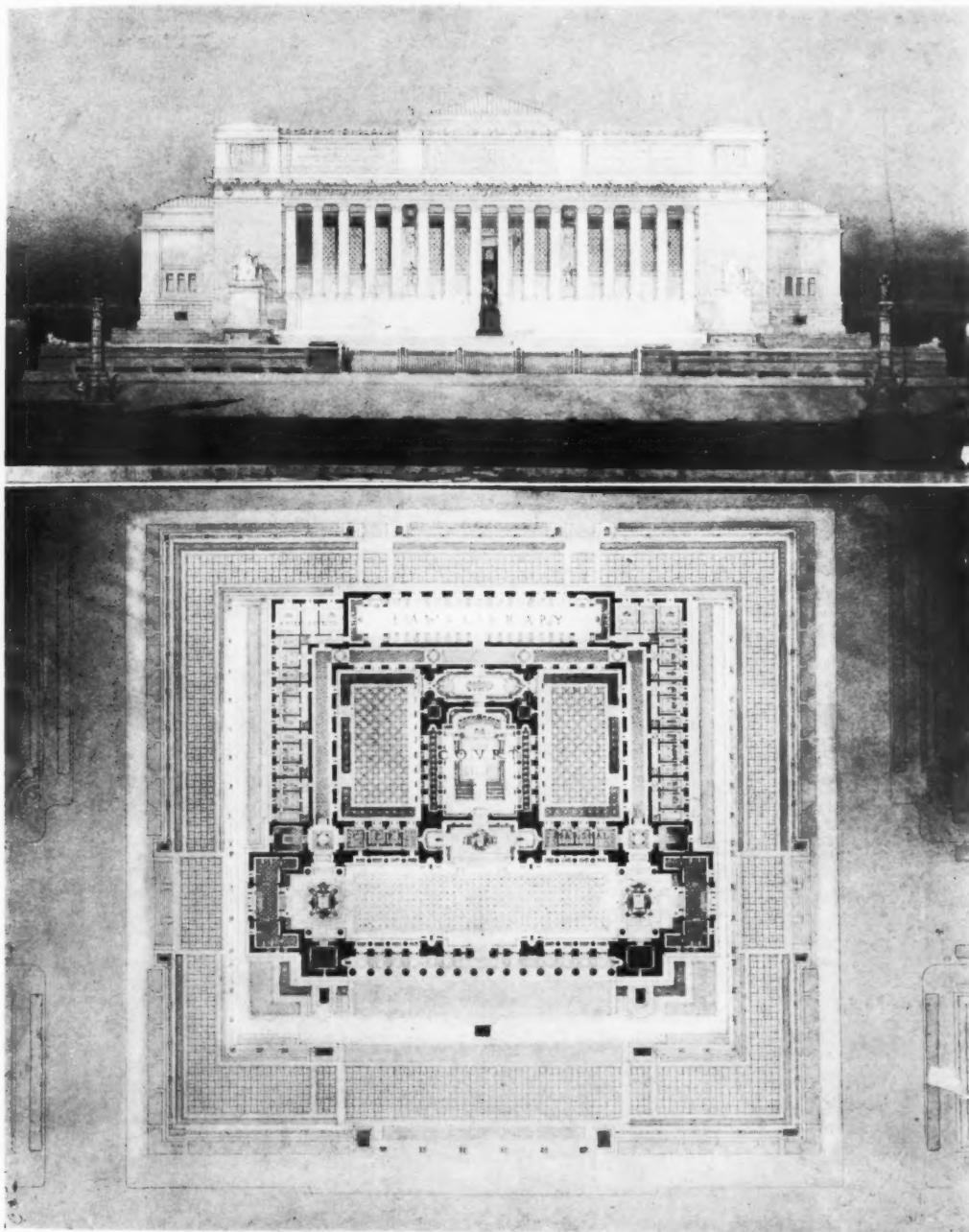
COLUMBIA UNIVERSITY

CLASS "A"—V PROJET (PROBLEM IN DESIGN)

BUILDING FOR THE SUPREME COURT OF THE UNITED STATES

STUDENT WORK—SOCIETY OF BEAUX-ARTS ARCHITECTS





SECOND MEDAL

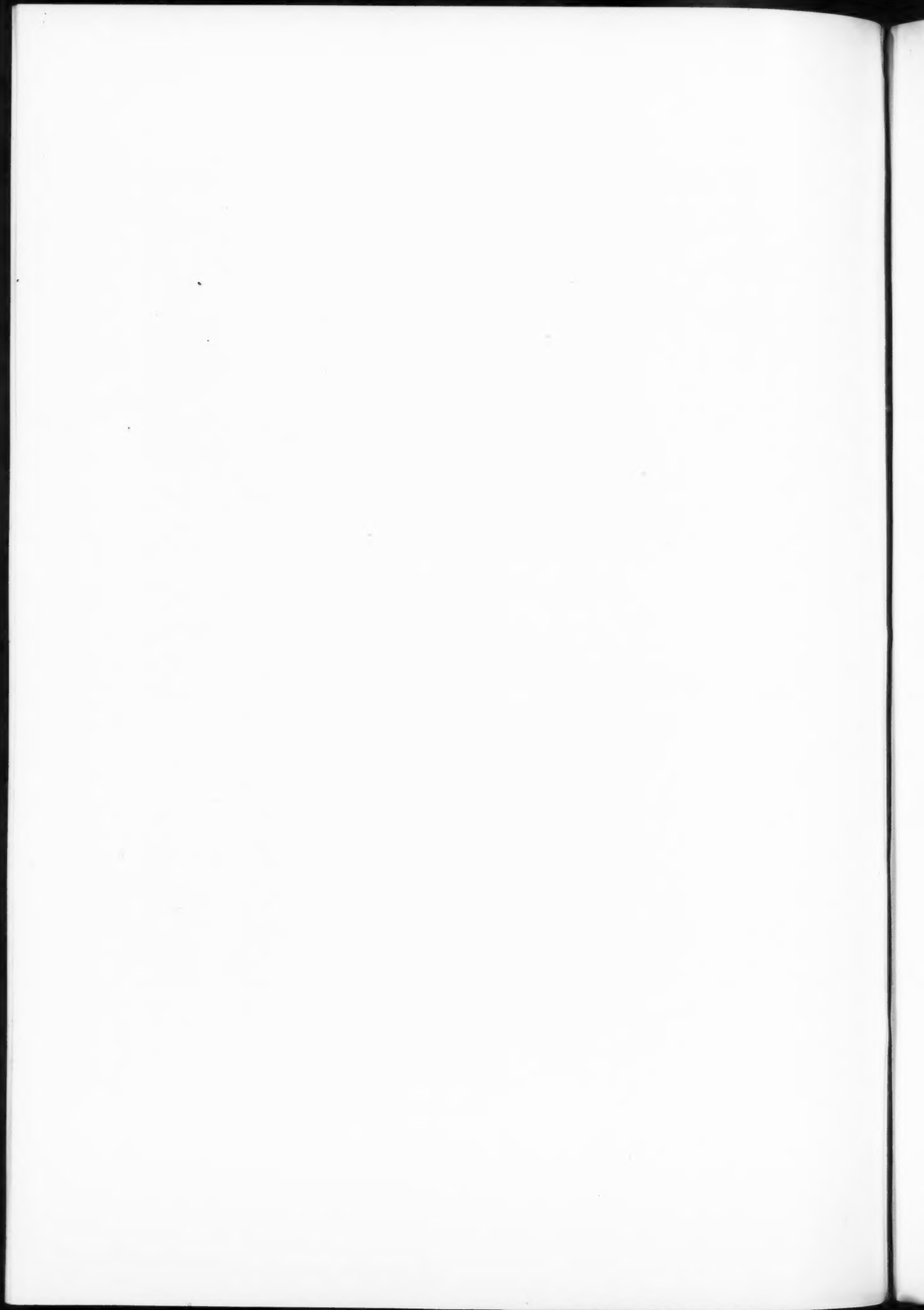
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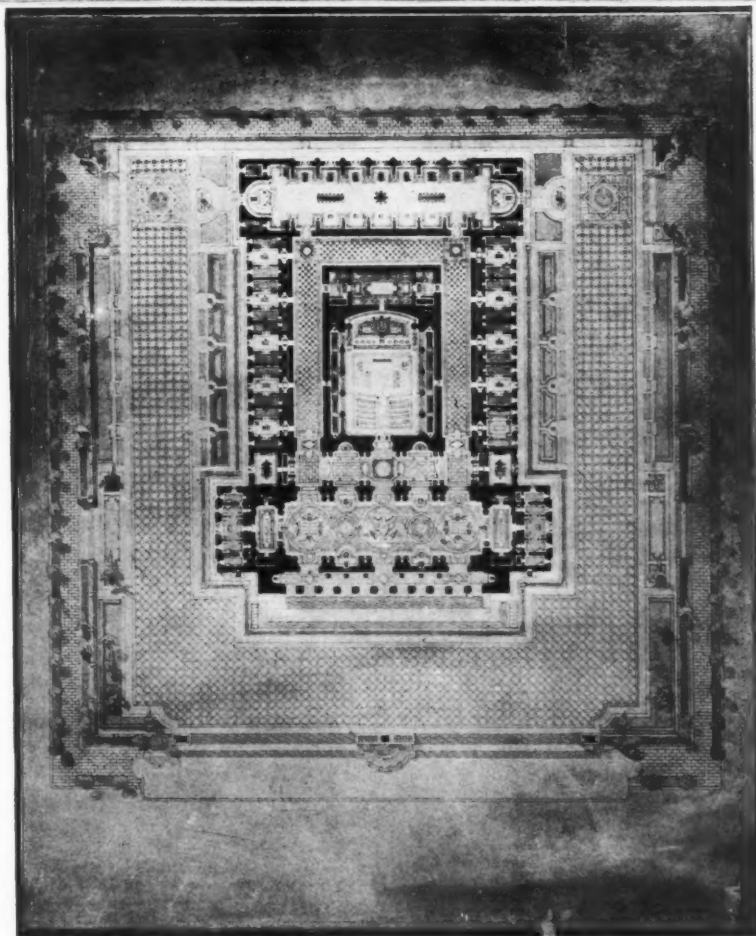
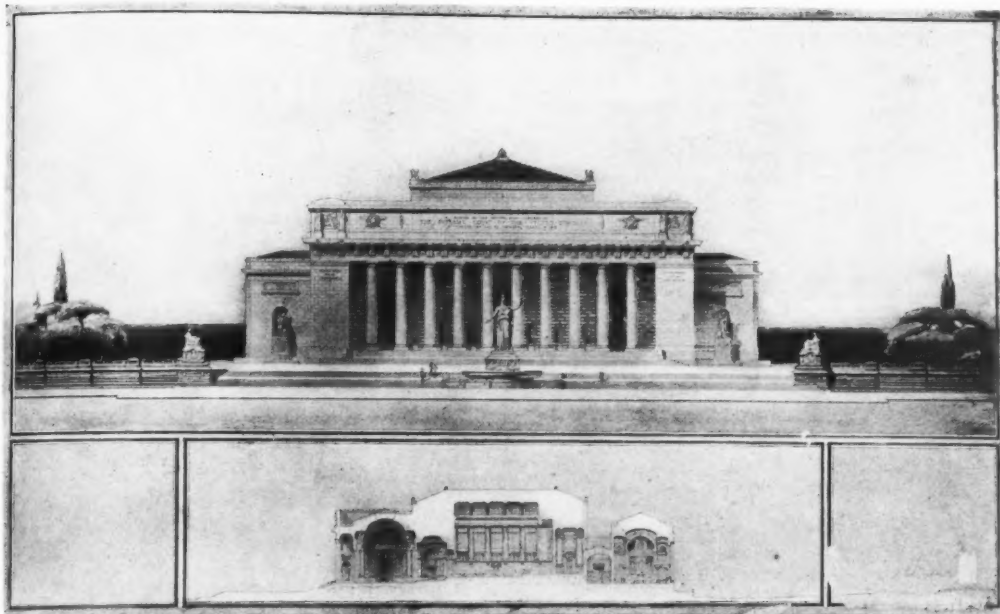
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SECOND MEDAL

E. N. EDWARDS

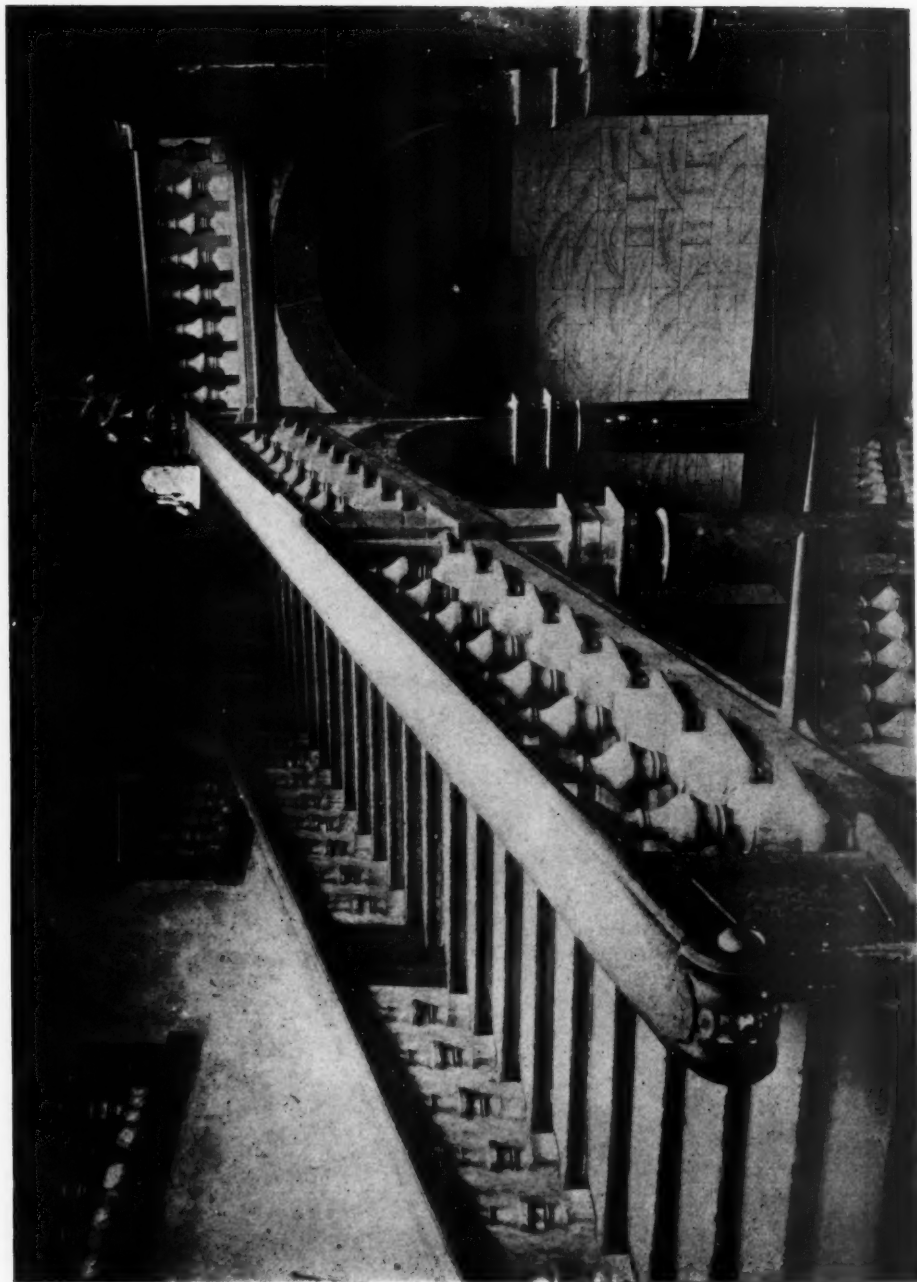
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THE AMERICAN ARCHITECT



STAIRWAY IN THE DUCAL PALACE, LUCCA, ITALY